

No. CCCXCVII.

FRENCH'S STANDARD DRAMA.

The Acting Edition.

PR 4713

.P9

Copy 1

PYGMALION AND GALATEA

AN ENTIRELY ORIGINAL

MYTHOLOGICAL COMEDY.

IN THREE ACTS.

BY W. S. GILBERT.

NEW YORK.
THE FRENCH.
148, 150 TO
SAMUEL FRENCH & SON,
PUBLISHERS,
28 WEST 23D STREET.

LONDON:
SAMUEL FRENCH,
PUBLISHER,
89 STRAND.

MAKE-UP BOX.

Painting Rouge, Pearl Powder, Whiting, Mongolian, Ruddy Rouge, Violet Powder, Red Paint, Chrome, Blue, Burnt Cork, Pencils for the eyelids, Spirit Gum, India Ink, Hair Brushes, Hare's Foot Wool, Crimped Hair, Cold Cream, Joining Paste, Minifluff, Scissors and Looking Glass packed neatly in Strong Fancy Cardboard Box, \$1.00; Elegant Tin Cases, \$1.00.

THE ARTICLES TO BE HAD SEPARATELY. FOR PRICES, SEE CATALOGUE.

SCENERY.



With every ready sale the great difficulty experienced by Amateurs (particularly in country houses) in obtaining Scenery, &c., for their Drawing Room, and then, very by considerable cost, for the considerable damage caused to walls, we have decided to keep a series of Scenery, &c., colored on strong paper, which can be joined together or pasted on canvas or wood, according to requirement. Full directions, with diagrams showing exact size of Back Scenes, Borders, and Wings, can be had free on application. The following four scenes constitute a set of thirty sheets of paper.

GARDEN.

The above is an illustration of this scene. It is kept in two sizes. The size of the back scene of the smaller one is 10 feet long and 6 $\frac{1}{2}$ feet high, and extends, with the wings and border, to 15 feet long and 8 feet high. The back scene of the large one is 13 feet long and 9 feet high, and stands, with the wings and border, to 20 feet long and 11 $\frac{1}{2}$ feet high. It is not necessary to have the scene the height of the room, as blue paper to represent sky is usually hung at the top. Small size, with Wings and Border complete, \$7.50; large size, \$10.00.

WOOD.

This is a picture of a wood, only a wood scene, &c., in rodine for the centre. The scene is 13 feet long and 9 feet high, and extends, with Wings and Border, to 20 feet, 17 $\frac{1}{2}$ feet per side. Price, \$10.00.

FOLIAGE. This is a piece of paper growth foliage drawn, which can be used in any scene, &c., to represent trees, &c., 10 feet long and 10 feet high, \$10.00; 12 feet long and 12 feet high, \$12.00.

TREE TRUNK. This is a piece of paper growth of tree trunks, 10 feet long and 10 feet high, \$10.00.

DRAWING ROOM.

This is a picture of a drawing room in the large size. The back scene is 13 feet long and 9 feet high, and extends, with Wings and Border, to 20 feet long and 11 $\frac{1}{2}$ feet high. In the centre a door leads from the room down to the ground, which could be made further up the partition, so that it would be a staircase. A window above, and on the right wall a fireplace, &c., and the room is well decorated, ornamented, and beautified. A sofa, a chair, &c., could be added to the room. Should a box scene be required, a drawing room, 10 feet long and 10 feet high, each side, which could be made practicable. Price, with Border and one set of Wings, \$10.00; with Border and two sets of Wings, to form box scenes, \$12.50.

COTTAGE INTERIOR.

This is not kept in the large size only. In the centre is a door leading outside. On the left centre is a rustic fireplace, and the right centre is a window. On the wings are painted shelves, &c., to complete the scene. A box scene can be made by purchasing extra wings, as before described, and forming doors on each side. Price, with Border and one set of Wings, \$10.00; with Border and two sets of Wings, to form box scenes, \$12.50.

The above Scenes, mounted, can be seen at 28 West 23d St., New York. Full directions accompany each Scene.

No. CCCXCVII.

FRENCH'S STANDARD DRAMA.
THE ACTING EDITION.)

PYGMALION AND GALATEA.

AN ENTIRELY ORIGINAL

MYTHOLOGICAL COMEDY,

IN THREE ACTS.

BY W. S. GILBERT.

NEW YORK
T. H. FRENCH
SUCCESSOR TO SAMUEL FRENCH & SON
PUBLISHER
28 WEST 23D STREET

LONDON
SAMUEL FRENCH
PUBLISHER
89 STRAND

H.A.T.
P.Q.

[First performed at the Haymarket Theatre, London, on Saturday, 9th December, 1871, under the management of MR. J. B. BUCKSTONE.]

DRAMATIS PERSONÆ.

Pygmalion (an Athenian Sculptor)	MR. KENDAL.
Leucippe (a Soldier)	MR. HOWE.
Chrysos (an Art Patron)	MR. BUCKSTONE.
Agesimos (Chrysos' Slave)	MR. BRAID.
Mimos (Pygmalion's Slave)	MR. WEATHERSBY.
Galatea (an Animated Statue)	MISS M. ROBERTSON.
Cynisca (Pygmalion's Wife)	MISS CAROLINE HILL.
Daphne (Chrysos' Wife).....	MRS. CHIPPENDALE.
Myrine (Pygmalion's Sister)	MISS MERTON.

SCENE: PYGMALION'S STUDIO.

A Greek Interior by JOHN O'CONNOR.

[The action is comprised within the space of twenty-four hours.
Time occupied in representation, one hour and three-quarters.]

NOTE.—The statue of Galatea should be modelled expressly to resemble the lady who plays the part. If this is impracticable, some existing statue may be used, but it is essential that its drapery should be perfectly modest and simple. The "change" from the statue to the living person is most conveniently effected by means of a properly counter-weighted "turn-table," on which the actress and statue are placed back to back, with what is technically known as a "backing" between them. The two curtains that conceal the statue should "travel" on two separate but parallel iron rods, three inches apart, and the curtains should be broad enough to overlap each other three or four inches.

PYGMALION AND GALATEA.

ACT I.

SCENE.—PYGMALION'S Studio. Several classical statues are placed about the room ; at the back a temple or cabinet containing a statue of GALATEA, before which curtains are drawn concealing the statue from the audience. The curtains must be so contrived that they will open readily and display the statue completely, without much effort on the part of the actor who opens them. They must also be fitted with mechanical appliances to close apparently of their own accord at the latter part of Act III. ; doors, R. and L. I.E., L. 3 E., and opening U.E.R.

MIMOS, a slave, is discovered at work, L.C., on a half finished statue. To him enter AGESIMOS, U.E.R. ; he is magnificently dressed ; he comes down R.C.

AGES. (*haughtily*) Good day. Is this Pygmalion's studio ?

MIM. (*bowing*) It is.

AGES. Are you Pygmalion ?

MIM. Oh, no ;

I am his slave.

AGES. And has Pygmalion slaves !

A sculptor with a slave to wait on him ;

A slave to fetch and carry—come and go—

And p'raps a whip to thrash him if he don't !

What's the world coming to ? (*sits, R.C.*)

MIM. What is your will ?

AGES. This : Chrysos will receive Pygmalion

At half-past three to-day ; so bid him come.

MIM. And are you Chrysos, sir ?

AGES. Well, no, I'm not.

That is, not altogether, I'm in fact,

His slave.

MIM. (*relieved*) His slave ! ha, ha !

AGES. (*very proudly, rises*) My name's Agesimos !

MIM. And has Agesimos a master then,

To bid him fetch and carry—come and go—

And wield a whip to thrash him if he don't ?

What's the world coming to ? (*resumes work*)

AGES. Poor purblind fool !

I'd sooner tie the sandals of my lord.

Than own five hundred thousand such as you.
 Whip ! why Agesimos would rather far
 Be whipped by Chrysos seven times a day,
 Than whip you hence to the Acropolis ;
 What say you now ?

MIM. Why, that upon one point
 Agesimos and I are quite agreed.
 And who is Chrysos ?

AGES. Hear the slave, ye gods !
 He knows not Chrysos.

MIM. Verily, not I.

AGES. He is the chiefest man in Athens, sir ;

The father of the arts—a nobleman
 Of princely liberality and taste,
 On whom five hundred starved Pygmalions
 May batte n if they will.

Enter PYGMALION, U.E.R., down C.

PYG. Who is this man ?

AGES. (*humbly*) I'm Chrysos' slave—(*proudly*) my name's
 Agesimios.

Chrysos has heard of you : he understands
 That you have talent, and he condescends
 To bid you call on him. But take good care
 How you offend him : he can make or mar.

PYG. Your master's slave reflects his insolence.

Tell him from me that, though I'm poor enough,
 I am an artist and a gentleman.

He should not reckon Art among his slaves :
 She rules the world—so let him wait on her.

AGES. This is a sculptor !

PYG. (*furiously*)— And an angry one !
 Begone, and take my message to your lord.

(*Exit AGESIMOS, R.U.E.*)

Insolent hound !

Enter CYNISCA, R.I.E.

CYN. Pygmalion, what's amiss ?

PYG. Chrysos has sent his slave to render me
 The customary tribute paid by wealth
 To mere intelligence.

CYN. Pygmalion !

Brooding upon the chartered insolence
 Of a mere slave ! Dismiss the thought at once.
 Come, take thy chisel, thou hast work to do
 Ere thy wife-model takes her leave to-day ;
 In half-an-hour I must be on the road
 To Athens. Half-an-hour remains to thee—

Come—make the most of it—I'll pose myself ;
Say—will that do ? (*poses herself against base, R.*)

PYG. I cannot work to-day.

My hand's uncertain—I must rest awhile.

CYN. Then rest and gaze upon thy masterpiece,
'Twill reconcile thee to thyself—Behold !

(*draws curtain and discovers statue of GALATEA**)

PYG. Yes—for in gazing on my handiwork,
I gaze on heaven's handiwork—thyself——

CYN. And yet, although it be thy masterpiece,
It has the fault thy patrons find with all
Thy many statues.

PYG. What then do they say ?

CYN. They say Pygmalion's statues have one head—
That head, Cynisca's.

PYG. So then, it's a fault (rises)
To produce perchance an hundred fold,
For the advantage of mankind at large,
The happiness the gods have given me ! (*takes her hand*)
Well, when I find a fairer head than thine
I'll give my patrons some variety.

CYN. (*hastily*) I would not have thee find another head
That seemed as fair to thee for all the world !
We'll have no stranger models if you please,
I'll be your model, sir, as heretofore,
So reproduce me at your will ; and yet
It were sheer vanity in me to think
That this fair stone recalls Cynisca's face.

PYG. Cynisca's face in every line !

CYN. No, no !
Those outlines softened, angles smoothed away, (up L.)
The eyebrows arched, the head more truly poised,
The forehead ten years smoother than my own,
Tell rather of Cynisca as she was
When, in the silent groves of Artemis,
Pygmalion told his love ten years ago ;
And then the placid brow, the sweet, sad lips,
The gentle head down-bent resignedly,
Proclaim that this is not Pygmalion's wife,
Who laughs and frowns, but knows no meed between !
I am no longer as that statue is.

(down L. ; closes curtains)

PYG. Why, here's ingratitude, to slander Time,
Who in his hurried course has passed thee by !
Or is it that Cynisca won't allow

• NOTE.—These curtains must be pushed aside by hand—not drawn apart by arrangement of cord and pulleys.

That Time *could* pass her by, and never pause
To print a kiss upon so fair a face ?

Enter MYRINE, R. U. E., running.

MYR. (*down R. C.*) Pygmalion ; I have news.

PYG. (*c.*)— My sister, speak.

MYR. (*bashfully*) Send Mimos hence.

PYG. (*signs to MIMOS, who exits, L. and D.*) Now we are
quite alone.

MYR. Leucippe—

CYN. (*L. C.*) Well !

MYR. (*to PYGMALION*) He was thy schoolfellow,
And thou and he are brothers save in blood ;
He loves my brother as a brother.

PYG. Yes,

I'm sure of that ; but is that all thy news ?

There's more to come !

MYR. (*bashfully*) He loves thy sister too.

PYG. Why this is news, Myrine—kiss me, girl.

(*kisses her and puts her to c.*)

I'm more than happy at thy happiness,
There is no better fellow in the world.

CYN. But tell us all about it, dear. How came
The awkward, bashful, burly warrior,
To nerve himself to this confession ?

(LEUCIPPE appears at door, U. E. R.)

MYR. Why—
He's here—(*goes to him and brings him down*)—and he
shall tell thee how it was.

LEUC. (*awkwardly*) In truth I hardly know, I'm new at it ;
I'm but a soldier. Could I fight my way
Into a maiden's heart, why well and good ;
I'd get there somehow. But to talk and sigh,
And whisper pretty things, I can't do that ;
I tried it, but I stammered, blushed, and failed.
Myrine laughed at me—but, bless her heart,
She knew my meaning, and she pulled me through !

MYR. I don't know how, Pygmalion, but I did.
He stammered, as he tells you, and I laughed ;
And then I felt so sorry, when I saw
The great, big, brave Leucippe look so like
A beaten schoolboy—that I think I cried. (pause)
And then—I quite forgot what happened next.
Till, by some means, we, who had always been
So cold and formal, distant and polite,
Found ourselves—

LEUC. Each upon the other's neck !
You are not angry ? *(offering his hand)*

Pyg. (*taking it*) Angry? overjoyed!
I wish I had been there, unseen, to see:
No sight could give me greater happiness!

LEUC. What ! say you so ? Why then, Myrine, girl,
We'll reproduce it for his benefit. *(they embrace)*
See here, Pygmalion, here's a group for thee !
Come, fetch thy clay, and set to work on it,
I'll promise thee thy models will not tire.

CYN. How now, Leucippe, where's the schoolboy blush
That used to coat thy face at sight of her?

LEUC. The coating was but thin, we've rubbed it off!
(kisses MYRINE and takes her to seat, L.)

Pyg. Take care of him, Myrine; thou hast not
The safeguard that protects her.

(indicating CYNISCA, who crosses R.C.)

MYR. (*sits L.*)— **CYN.** (*seated R.*) It's a strange story.
What is that?
Many years ago
I was a holy nymph of Artemis,
Pledged to eternal maidenhood.

Indeed !

MR. How terrible!

CYN. . . . It seems not so to me;

For weeks and weeks I pondered stedfastly
Upon the nature of that serious step
Before I took it—lay awake at night,
Looking upon it from this point and that,
And I at length determined that the vow,
Which to Myrine seems so terrible,
Was one that I, at all events, could keep.

(LEUCIPPE *whispers* MYRINE)

MYR. How old wast thou, Cynisca?

CYN. I was ten !

Well—in due course, I reached eleven, still
I saw no reason to regret the step ;
Twelve—thirteen—fourteen saw me still unchanged ;
At fifteen, it occurred to me one day
That marriage was a necessary ill,
Inflicted by the gods to punish us,
And to evade it were impiety ;
At sixteen the idea became more fixed ;
At seventeen I was convinced of it.

Pyg. In the meantime she'd seen Pygmalion.

(PYGMALION is up L., working on unfinished statue)

MYR. And you confided all your doubts to him?

CYN. I did, and he endorsed them—so we laid
 The case before my mistress Artemis ;
 No need to tell the arguments we used,
 Suffice it that they brought about our end.
 And Artemis, her icy stedfastness
 Thawed by the ardour of Cynisca's prayers,
 Replied, “ Go, girl, and wed Pygmalion ;
 “ But mark my words—(rises and crosses c.)—whichever
 one of you,
 “ Or he or she, shall falsify the vow
 “ Of perfect conjugal fidelity—
 “ The wronged one, he or she, shall have the power
 “ To call down *blindness* on the backslider,
 “ And sightless shall the truant mate remain
 “ Until expressly pardoned by the other.”

LEUC. It's fortunate such powers as your's are not
 In universal use ; for if they were,
 One half the husbands and one half the wives
 Would be as blind as night ; the other half,
 Having their eyes, would use them—on each other !

MIMOS enters, U. E. L., and gives PYGMALION a scroll, which he
 reads at back. Exit MIMOS, U. E. L.

MYR. But then, the power of calling down this doom
 Remains with thee. Thou wouldest not burden him
 With such a curse as utter sightlessness,
 However grievously he might offend.

CYN. (earnestly) I love Pygmalion for his faithfulness ;
 The act that robs him of that quality
 Will rob him of the love that springs from it.

MYR. But sightlessness—it is so terrible !

CYN. And faithfulness—it is so terrible !

I take my temper from Pygmalion ;
 While he is god-like—he's a god to me,
 And should he turn to devil, I'll turn with him.
 I know no half moods, I am love or hate !

MYR. (to LEUCIPPE) What do you say to that ?

LEUC. Why, on the whole I'm glad you're not a nymph of
 Artemis !

(*Exeunt MYRINE and LEUCIPPE, I. E. L.*)

PYG. I've brought him to his senses. Presently
 My patron Chrysos will be here to earn
 Some thousand drachmas. (down R.)

CYN. (L. C.) How, my love, to earn !
 He is a man of unexampled wealth,
 And follows no profession.

PYG. Yes, he does ;

He is a patron of the Arts, and makes
A handsome income by his patronage.

CYN. How so ?

PYG. He is an ignorant buffoon !

But purses hold a higher rank than brains,
And he is rich ; wherever Chrysos buys,
The world of smaller fools comes following,
And men are glad to sell their work to him
At half its proper price, that they may say,
“Chrysos has purchased handiwork of ours.”

He is a fashion, and he knows it well
In buying sculpture ; he appraises it
As he'd appraise a master-mason's work,
So much for marble, and so much for time,
So much for working tools—but still he buys,
And so he is a patron of the Arts !

CYN. To think that heaven-born Art should be the slave
Of such as he.

PYG. Well, wealth is heaven-born too.
I work for wealth.

CYN. Thou workest, love, for fame.

PYG. And fame brings wealth. The thought's contemptible.
But I can do more than work for wealth.

(turns from her))

CYN. Such words from one whose noble work it is
To call the senseless marble into life !

PYG. Life ! Dost thou call that life ?

CYN. It all but breathes ! (sits L.)

PYG. (up R., bitterly) It all but breathes—therefore it talks
aloud !

It all but moves—therefore it walks and runs !

It all but lives, and therefore it is life !

No, no, my love, the thing is cold, dull stone,
Shaped to a certain form, but still dull stone,

(up R.C., looking at statue

The lifeless, senseless mockery of life.

The gods make life, I can make only death !

Why, my Cynisca, though I stand so well,
The merest cut-throat, when he plies his trade,
Makes better death than I, with all my skill !

CYN. Hush, my Pygmalion ! the gods are good,
And they have made thee nearer unto them
Than other men ; this is ingratitude !

PYG. Not so ; has not a monarch's second son
More cause for anger that he lacks a throne
Than he whose lot is cast in slavery ?

CYN. (*rises*) Not much more cause, perhaps, but more excuse.
Now I must go.

PYG. So soon, and for so long.

CYN. One day, 'twill quickly pass away!

PYG. With those

Who measure time by almanacks, no doubt,
But not with him who knows no days save those
Born of the sunlight of Cynisca's eyes ;
It will be night with me till she returns.

CYN. Then sleep it through, Pygmalion ! But stay,
Thou shalt not pass the weary hours alone ;
Now mark thou this—while I'm away from thee,
There stands my only representative,

(indicating GALATEA, and withdrawing curtains)

She is my proxy, and I charge you, sir,
Be faithful unto her as unto me !

Into her quietly attentive ear

Pour all thy treasures of hyperbole,
And give thy nimble tongue full license, lest
Disuse should rust its glib machinery ; (advancing)
If thoughts of love should haply crowd on thee,
There stands my other self, tell them to her,
She'll listen well ; (he makes a movement of impatience)

Nay, that's ungenerous,

For she is I, yet lovelier than I,

And hath no temper, sir, and hath no tongue ;

Thou hast thy license—make good use of it. (crosses R.)
Already I'm half jealous—there !

(draws curtain together concealing statue)

It's gone.

The thing is but a statue after all,
And I am safe in leaving thee with her ;
Farewell, Pygmalion, till I return.

(kisses him and exit U.E.R.)

PYG. (bitterly) "The thing is but a statue after all!"

Cynisca little thought that in those words

She touched the key-note of my discontent—

True, I have powers denied to other men ;

Give me a block of senseless marble—Well,

I'm a magician, and it rests with me

To say what kernel lies within its shell ;

It shall contain a man, a woman, child—

A dozen men and women if I will.

So far the gods and I run neck and neck,

Nay, so far I can beat them at their trade ;

I am no bungler—all the men I make

Are straight limbed fellows, each magnificent
 In the perfection of his manly grace :
 I make no crook-backs—all my men are gods,
 My women goddesses, in outward form.
 But there's my tether—I can go so far,
 And go no farther—at that point I stop,
 To curse the bonds that hold me sternly back.
 To curse the arrogance of those proud gods,
 Who say, "Thou shalt be greatest among men,
 "And yet infinitesimally small!"

GALATEA (*from behind curtain c.*) Pygmalion !

Pyg. (*after a pause*) Who called ?

GAL. Pygmalion !

PYGMALION tears away curtain and discovers **GALATEA alive**

Pyg. Ye gods ! It lives !

GAL. Pygmalion !

Pyg. It speaks !

I have my prayer ! my Galatea breathes !

GAL. Where am I ? Let me speak, Pygmalion ;
 Give me thy hand—both hands—how soft and warm !

Whence came I ? (*descends*)

Pyg. Why, from yonder pedestal.

GAL. That pedestal ! Ah, yes, I recollect,
 There was a time when it was part of me.

Pyg. That time has passed for ever, thou art now
 A living, breathing woman, excellent
 In every attribute of womankind.

GAL. Where am I, then ?

Pyg. Why, born into the world
 By miracle.

GAL. Is this the world ?

Pyg. It is.

GAL. This room ?

Pyg. This room is portion of a house ;
 The house stands in a grove, the grove itself
 Is one of many, many hundred groves
 In Athens.

GAL. And is Athens then the world ?

Pyg. To an Athenian—Yes—

GAL. And I am one ?

Pyg. By birth and parentage, not by descent.

GAL. But how came I to be ?

Pyg. Well—let me see.

Oh—you were quarried in Pentelicus ;
 I modelled you in clay—my artisans
 Then roughed you out in marble—I, in turn,

Brought my artistic skill to bear on you,
And made you what you are—in all but life—
The gods completed what I had begun,
And gave the only gift I could not give.

GAL. Then this is life ?

PYG. It is.

GAL. And not long since
I was a cold, dull stone. I recollect
That by some means I knew that I was stone,
That was the first dull gleam of consciousness ;
I became conscious of a chilly self,
A cold immovable identity,
I knew that I was stone, and knew no more ;
Then, by an imperceptible advance,
Came the dim evidence of outer things,
Seen—darkly and imperfectly—yet seen—
The walls surrounded me, and I, alone,
That pedestal—that curtain—then a voice
That called on Galatea ! At that word,
Which seemed to shake my marble to the core,
That which was dim before, came evident.
Sounds, that had hummed around me, indistinct,
Vague, meaningless—seemed to resolve themselves
Into a language I could understand ;
I felt my frame pervaded with a glow
That seemed to thaw my marble into flesh ;
Its cold hard substance throbbed with active life,
My limbs grew supple, and I moved—I lived !
Lived in the ecstacy of new born life ;
Lived in the love of him that fashioned me ;
Lived in a thousand tangled thoughts of hope,
Love, gratitude, thoughts that resolved themselves
Into one word, that word, Pygmalion ! (kneels to him)

PYG. I have no words to tell thee of my joy,
O woman—perfect in thy loveliness.

GAL. What is that word ? Am I a woman ?

PYG. Yes.

GAL. Art thou a woman ?

PYG. No, I am a man.

GAL. What is a man ?

PYG. A being strongly framed,
To wait on woman, and protect her from
All ills that strength and courage can avert ;
To work and toil for her, that she may rest ;
To weep and mourn for her, that she may laugh ;
To fight and die for her, that she may live !

GAL. (*after a pause*) I'm glad I am a woman.

(*takes his hand—he leads her down L.*)

PYG. So am I. (*they sit*)

GAL. That I escape the pains thou hast to bear?

PYG. That I may undergo those pains for thee.

GAL. With whom then wouldest thou fight?

PYG. With any man

Whose word or deed gave Galatea pain.

GAL. Then there are other men in this strange world?

PYG. There are indeed.

GAL. And other women?

PYG. (*taken aback*) Yes;

Though for the moment I'd forgotten it!

Yes, other women.

GAL. And for all of these

Men work, and toil, and mourn, and weep, and fight?

PYG. It is man's duty, if he's called upon,

To fight for all—he works for those he loves.

GAL. Then by thy works I know thou lovest me.

PYG. Indeed, I love thee! (*embraces her*)

GAL. With what kind of love?

PYG. I love thee (*recollecting himself and releasing her*) as a sculptor loves his work!

(*aside*) There is diplomacy in that reply.

GAL. My love is different in kind to thine:

I am no sculptor, and I've done no work,

Yet I do love thee; say—what love is mine?

PYG. Tell me its symptoms—then I'll answer thee.

GAL. Its symptoms? Let me call them as they come.

A sense that I am made by thee *for* thee,

That I've no will that is not wholly thine,

That I've no thought, no hope, no enterprise,

That does not own thee as its sovereign;

That I have life, that I may live for thee,

That I am thine—that thou and I are one!

What kind of love is that?

PYG. A kind of love

That I shall run some risk in dealing with.

GAL. And why, Pygmalion?

PYG. Such love as thine

A man may not receive, except indeed

From one who is, or is to be, his wife.

GAL. Then I will be thy wife.

PYG. That may not be;

I have a wife—the gods allow but one.

GAL. Why did the gods then send me here to thee?

PYG. I cannot say—unless to punish me

(*rises*)

For unreflecting and presumptuous prayer !
 I pray'd that thou should'st live. I have my prayer,
 And now I see the fearful consequence
 That must attend it !

GAL. Yet thou lovest me ? (rises)
 PYG. Who could look on that face and stifle love ?
 GAL. Then I am beautiful ?
 PYG. Indeed thou art.
 GAL. I wish that I could look upon myself,
 But that's impossible.
 PYG. Not so indeed, (crosses R.)
 This mirror will reflect thy face. Behold !
 (hands her a mirror from table, R.C.)

GAL. How beautiful ! I am very glad to know
 That both our tastes agree so perfectly ;
 Why, my Pygmalion, I did not think
 That aught could be more beautiful than thou,
 Till I behold myself. Believe me, love,
 I could look in this mirror all day long.
 So I'm a woman.

PYG. There's no doubt of that !

GAL. Oh happy maid to be so passing fair !
 And happier still Pygmalion, who can gaze,
 At will, upon so beautiful a face !

PYG. Hush ! Galatea—in thine innocence

(taking glass from her)

Thou sayest things that others would reprove.

GAL. Indeed, Pygmalion ; then it is wrong
 To think that one is exquisitely fair ?

PYG. Well, Galatea, it's a sentiment
 That every other woman shares with thee ;
 They *think* it—but they keep it to themselves.

GAL. And is thy wife as beautiful as I ?

PYG. No, Galatea, for in forming thee
 I took her features—lovely in themselves—
 And in the marble made them lovelier still.

GAL. (disappointed) Oh ! then I'm not original ?

PYG. Well—no—
 That is—thou hast indeed a prototype,
 But though in stone thou did'st resemble her,
 In life, the difference is manifest.

GAL. I'm very glad that I am lovelier than she.
 And am I better ?

PYG. That I do not know.

GAL. Then she has faults.

PYG. Very few indeed ;

(sits, L.)

Mere trivial blemishes, that serve to show
That she and I are of one common kin.
I love her all the better for such faults.

GAL. (after a pause) Tell me some faults and I'll commit them now.

PYG. There is no hurry ; they will come in time :

(sits beside her, l.)

Though for that matter, it's a grievous sin
To sit as lovingly as I sit now.

GAL. Is sin so pleasant ? If to sit and talk
As we are sitting, be indeed a sin.
Why I could sin all day. But tell me, love,
Is this great fault that I'm committing now,
The kind of fault that only serves to show
That thou and I are of one common kin ?

PYG. Indeed, I'm very much afraid it is.

GAL. And dost thou love me better for such fault ?

PYG. Where is the mortal that could answer "no" ?

GAL. Why then I'm satisfied, Pygmalion ;
Thy wife and I can start on equal terms.
She loves thee ?

PYG. Very much.

GAL. I'm glad of that.

I like thy wife.

PYG. And why ?

GAL. (surprised at the question) Our tastes agree.
We love Pygmalion well, and what is more,
Pygmalion loves us both. I like thy wife ;
I'm sure we shall agree.

PYG. (aside) I doubt it much.

GAL. Is she within ?

PYG. No, she is not within.

GAL. But she'll come back ?

PYG. Oh, yes, she will come back,

GAL. How pleased she'll be to know when she returns,
That there was some one here to fill her place.

PYG. (drily) Yes, I should say she'd be extremely pleased.

(rises)

GAL. Why, there is something in thy voice which says
That thou art jesting. Is it possible
To say one thing and mean another ?

PYG. Yes,
It's sometimes done.

GAL. How very wonderful ;
So clever !

PYG. And so very useful.

GAL.

Yes.

Teach me the art.

PYG.

The art will come in time.

My wife will *not* be pleased ; there—that's the truth.GAL. I do not think that I *shall* like thy wife.

Tell me more of her.

PYG.

Well—

GAL.

What did she say

When last she left thee ?

PYG.

Humph ! Well, let me see ;

Oh ! true, she gave thee to me as my wife—

Her solitary representative ;

(tenderly) She feared I should be lonely till she came,

And counselled me, if thoughts of love should come,

To speak those thoughts to thee, as I am wont

To speak to her.

GAL.

That's right.

PYG. (*releasing her*)

But when she spoke

Thou wast a stone, now thou art flesh and blood,

Which makes a difference.

GAL.

It's a strange world :

A woman loves her husband very much,

And cannot brook that I should love him too ;

She fears he will be lonely till she comes,

And will not let me cheer his loneliness :

She bids him breathe his love to senseless stone,

And when that stone is brought to life—be dumb !

It's a strange world, I cannot fathom it. (*crosses, R.*)PYG. (*aside*)

Let me be brave, and put an end to this.

(*aloud*) Come, Galatea—till my wife returns,

My sister shall provide thee with a home ;

Her house is close at hand.

GAL.

Send me not hence,

Pygmalion—let me stay.

PYG.

It may not be.

Come, Galatea, we shall meet again.

GAL.

Do with me as thou wilt, Pygmalion !

But we *shall* meet again ?—and very soon ?

PYG.

Yes, very soon.

GAL.

And when thy wife returns,

She'll let me stay with thee ?

PYG.

I do not know.

(*aside*) Why should I hide the truth from her ? (*aloud*)
alas !I may *not* see thee then.

GAL.

Pygmalion !

What fearful words are these ?

PYG.

The bitter truth.

I may not love thee—I must send thee hence.

GAL. Recall those words, Pygmalion, my love !

Was it for this that Heaven gave me life ?

Pygmalion, have mercy on me; see

I am thy work, thou hast created me ;

The gods have sent me to thee. I am thine,

Thine ! only, and unalterably thine ! (music)

This is the thought with which my soul is charged.

Thou teldest me of one who claims thy love,

That thou hast love for her alone. Alas !

I do not know these things—I only know

That Heaven has sent me here to be with thee.

Thou teldest me of duty to thy wife,

Of vows that thou wilt love but her ; alas !

I do not know these things—I only know

That Heaven, who sent me here, has given me

One all-absorbing duty to discharge—

To love thee, and to make thee love again !

During this speech PYGMALION has shown symptoms of irresolution; at its conclusion he takes her in his arms, and embraces her passionately.

ACT DROP.

Ring when PYGMALION kisses GALATEA.

ACT II.

SCENE.—*Same as Act I. See that curtains that concealed the statue are closed. PYGMALION discovered at work on an unfinished statue, L.*

PYG. To-morrow my Cynisca comes to me ;
Would that she had never departed hence !
It took a miracle to make me false,
And even then I was but false in thought ;
A less exacting wife might be appeased
By that reflection. But Pygmalion
Must be immaculate in every thought,
Even though Heaven's armaments be ranged
Against the fortress of his constancy.

Enter MYRINE, U. E. R., in great excitement.

MYR. Pygmalion !

PYG. Myrine !

MYR. (*shrinking from him*) Touch me not,
Thou hast deceived me, and deceived thy wife !
Who is the woman thou didst send to me
To share my roof last night ?

PYG. Be pacified ;

Judge neither of us hastily, in truth
She is as pure, as innocent as thou.

MYR. Oh, miserable man—confess the truth,
Disguise not that of which she boasts aloud.

PYG. Of what, then, does she boast ?

MYR. To all I say

She answers with one parrot-like reply,
“I love Pygmalion”—and when incensed
I tell her that thou hast a cheated wife,
She only says, “I love Pygmalion,
I and my life are his, and his alone !”
Who is this shameless woman, sir ? Confess !

PYG. Myrine, I will tell thee all. The gods,
To punish my expressed impiety,
Have worked a miracle, and brought to life
My statue Galatea.

MYR. (incredulously) Marvellous,
If it be true !

PYG. It's absolutely true.

(MYRINE opens the curtains and sees the pedestal empty)

MYR. The statue's gone ! (GALATEA appears at door, R.U.E.)

PYG. The statue's at the door !

GAL. (coming down and embracing him)—

At last we meet ! Oh ! my Pygmalion !
What strange, strange things have happened since we
met.

PYG. Why, what has happened to thee ?

GAL. Fearful things !

(to MYRINE) I went with thee into thine house—

MYR. Well, well.

GAL. And then I sat alone and wept—and wept

A long, long time for my Pygmalion.
Then by degrees—by tedious degrees,
The light—the glorious light !—the Godsent light—
I saw it sink—sink—sink—behind the world !
Then I grew cold—cold—as I used to be,
Before my loved Pygmalion gave me life.
Then came the fearful thought that, by degrees,
I was returning into stone again !
How bitterly I wept and prayed aloud
That it might not be so ! “Spare me, ye gods !
Spare me,” I cried, “for my Pygmalion,
A little longer for Pygmalion !
Oh, take me not so early from my love ;
Oh, let me see him once—but once again !”

But no—they heard me not, for they are good,
And had they heard, must needs have pitied me ;
They had not seen *thee*, and they did not know
The happiness that I must leave behind.

I fell upon thy couch (*to MYRINE*), my eyelids closed,
My senses faded from me one by one ;
I knew no more until I found myself,
After a strange dark interval of time,
Once more upon my hated pedestal.
A statue—motionless—insensible.

And then I saw the glorious gods come down !
Down to this room ! the air was filled with them !
They came and looked upon Pygmalion,
And looking on him, kissed him one by one;
And said, in tones that spoke to me of life,
“We cannot take her from such happiness !
Live Galatea for his love !” And then
The glorious light that I had lost came back—
There was Myrine’s room, there was her couch,
There was the sun in heaven ; and the birds
Sang once more in the great green waving trees,
As I had heard them sing—I lived once more
To look on him I love !

MYR. “Twas but a dream ! (*coming down, B.*)
Once every day this death occurs to us,
Till thou and I and all who dwell on earth
Shall sleep to wake no more !

GAL. (*horrified, takes MYRINE’s hand*) To wake no more !

Pyg. That time must come, may be not yet awhile,
Still it must come, and we shall all return
To the cold earth from which we quarried thee.

GAL. See how the promises of new-born life
Fade from the bright hope-picture, one by one !
Love for Pygmalion—a blighting sin :
His love a shame that he must hide away ;
Sleep, stone-like senseless sleep, our natural state,
And life a passing vision born thereof.
How the bright promises fade one by one !

MYR. Why there are many men who thou mayst love ;
But not Pygmalion—he has a wife.

GAL. Does no one love him ?

MYR. Certainly—I do.
He is my brother.

GAL. Did he give thee life ?

MYR. Why, no, but then——

GAL. He did not give thee life,

And yet thou lovest him ! And why not I ?
Who owe my very being to his love.

Pyg. Well, thou mayest love me—as a father.

Myr. Yes ;

He is thy father, for he gave thee life.

Gal. Well, as thou wilt ; it is enough to know
That I may love thee. Wilt thou love me, too ?

Pyg. Yes, as a daughter ; there, that's understood.

Gal. Then I am satisfied. (*kissing his hand*)

Myr. (*aside*) Indeed, I hope

Cynisca also will be satisfied !

(*Exit, R. I. E. PYGMALION crosses R.*)

Gal. (*to PYGMALION, who crosses R.*) Thou art not going
from me ?

Pyg. For awhile.

Gal. Oh, take me with thee ; leave me not alone
With these cold emblems of my former self !

(*alluding to statues*)

I dare not look on them !

Pyg. Leucippe comes,
And he shall comfort thee till I return ;
I'll not be long !

Gal. Leucippe ! Who is he ?

Pyg. A valiant soldier.

Gal. What is that ?

Pyg. A man
Who's hired to kill his country's enemies.

Gal. (*horrified*) A paid assassin !

Pyg. (*amazed*) Well, that's rather strong,
There spoke the thoroughly untutored mind,
So coarse a sentiment might fairly pass
With mere Arcadians—a cultured state
Holds soldiers at a higher estimate.
In Athens—which is highly civilised,
The soldier's social rank is in itself
Almost a patent of nobility.

Gal. He kills ! And he is paid to kill !

Pyg. No doubt.

But then he kills to save his countrymen.

Gal. Whether his countrymen be right or wrong ?

Pyg. He don't go into that—it's quite enough

That there are enemies for him to kill !

He goes and kills them when his orders come.

Gal. How terrible ! Why, my Pygmalion,
How many dreadful things thou teachest me !
Thou tellest me of death—that hideous doom
That all must fill ; and having told me this—

Here is a man whose business is to kill;
 To filch from other men the priceless boon
 That thou hast given me—the boon of life !
 And thou defendest him.

Pyg. I have no time
 To make these matters clear—but here he comes,
 Talk to him—thou wilt find him kind and good,
 Despite his terrible profession.

GAL. (*in great terror*) No !
 I'll not be left with him, Pygmalion. Stay !
 He is a murderer !

Pyg. Ridiculous !
 Why, Galatea, he will harm thee not,
 He is as good as brave. I'll not be long.
 I'll soon return. Farewell ! (*Exit, U. E. R.*)

GAL. I will obey
 Since thou desirest it ; but to be left
 Alone with one whose mission is to kill !
 Oh, it is terrible !

Enter LEUCIPPE, R. U. E., with a fawn that he has shot.*

LEUC. A splendid shot,
 And one that I shall never make again !

GAL. Monster ! Approach me not ! (*shrinking into L. corner*)
LEUC. Why, who is this ?

Nay, I'll not hurt thee, maiden !

GAL. Spare me, sir !
 I have not done thy country any wrong,
 I am no enemy !

LEUC. I'll swear to that !
 Were Athens' enemies as fair as thou,
 She'd never be at a loss for warriors.

GAL. Oh miserable man, repent ! repent !
 Ere the stern marble claim you once again.

LEUC. I don't quite understand—

GAL. Remember, sir,
 The sculptor who designed you, little thought
 That when he prayed the gods to give you life,
 He turned a monster loose upon the world.
 See, there is blood upon those cruel hands !
 Oh, touch me not.

LEUC. (aside) Poor crazy little girl !

* NOTE.—This fawn must be perfectly limp and death-like, and at the same time a pretty and interesting object, or the scene which follows will excite ridicule. The fawn used at the Haymarket Theatre was supplied by Mr. H. Ward, Naturalist, 2, Vere-street, Oxford-street.

Why—there's no cause for fear—I'll harm thee not—
As for the blood, this will account for it. (*showing fawn*)

GAL What's that?

LEUC. A little fawn.

GAL It does not move!

LEUC. No, for I wounded her.

GAL Oh, horrible!

LEUC. Poor little thing! 'Twas almost accident;

I lay upon my back beneath a tree,

Whistling the lazy hours away—when lo!

I saw her bounding through a distant glade;

My bow was handy; in sheer wantonness

I aimed an arrow at her, and let fly,

Believing that at near a hundred yards

So small a being would be safe enough,

But, strange to tell, I hit her. Here she is;

She moves—poor little lady! Ah, she's dead!

GAL Oh, horrible! oh, miserable man!

What have you done—(*takes fawn into her arms*)—

Why you have murdered her!

Poor little thing! I know not what thou art;

Thy form is strange to me; but thou hadst life

And he has robbed thee of it!

Strokes fawn with her handkerchief and gives it back to LEUCIPPE.

(suddenly) Get you hence!

Ere vengeance overtake you!

LEUC. Well, in truth,

I have some apprehension on that score.

It was Myrine's—though I knew it not.

'Twould pain her much to know that it is dead;

So keep the matter carefully from her

Until I can replace it. (*Exit LEUCIPPE, R. U. E., with hind*)

GAL Get you hence;

I have no compact with a murderer!

Enter MYRINE, R. I. E.

MYR. Why, Galatea, what has frightened thee?

GAL Myrine, I have that to say to thee

That thou must nerve thyself to hear. That man—

That man thou lovest—is a murderer!

MYR. Poor little maid! Pygmalion, ere he left,

Told me that by that name thou didst describe

The bravest soldier that our country owns!

He's no assassin, he's a warrior.

GAL Then what is an assassin?

MYR. One who wars

Only with weak, defenceless creatures. One
Whose calling is to murder unawares.
My brave Leucippe is no murderer.

GAL. Thy brave Leucippe is no longer brave,
He is a mere assassin by thy showing.
I saw him with his victim in his arms,
His wicked hands dyed crimson with her blood ;
There she lay, cold and stark, her gentle eyes
Glazed with the film of death. She moved but once,
She turned her head to him and tried to speak,
But ere she could articulate a word,
Her head fell helplessly, and she was dead !

MYR. Why, you are raving, girl. Who told you this ?
GAL. He owned it ; and he gloried in the deed.

He told me how, in arrant wantonness,
He drew his bow, and smote her to the heart.

MYR. Leucippe did all this ! Impossible !
You must be dreaming !

GAL. On my life it's true.
See, here's a handkerchief which still is stained
With her life blood—I staunched it with my hand.

MYR. Who was his victim ?

GAL. Nay—I cannot tell.
Her form was strange to me—but here he comes ;
Oh ! hide me from that wicked murderer ! (*crosses L.*)

Enter LEUCIPPE, U. E. R.

MYR. Leucippe, can this dreadful tale be true ?

LEUC. (*to GALATEA, aside*) Thou shouldst have kept my secret.
See, poor girl,

How it distresses her. (*to MYRINE*) It's true enough,
But Galatea should have kept it close,
I knew that it would pain thee grievously.

MYR. Some devil must have turned Leucippe's brain !
You did all this ?

LEUC. Undoubtedly I did.

I saw my victim dancing happily
Across my field of view—I took my bow,
And, at the distance of a hundred yards,
I sent an arrow right into her heart.

There are few soldiers who could do as much.

MYR. Indeed I hope that there are very few,
Oh, miserable man !

LEUC. That's rather hard.

Congratulate me rather on my aim.
Of which I have some reason now to boast ;
As for my victim—why, one more or less,

What does it matter ? There are plenty left !
 And then reflect. Indeed, I never thought
 That I should hit her at so long a range ;
 My aim was truer than I thought it was,
 And the poor little lady's dead !

MYR. Alas !

This is the calmness of insanity.

What shall we do ? Go, hide yourself away.

LEUC. But—

MYR. Not a word, I will not hear thy voice,
 I will not look upon thy face again ;
 Begone ! (*sits at table, R., and sobs*)

GAL. Go, sir, or I'll alarm the house !

LEUC. Well, this is sensibility indeed !

Well, they are women—women judge these things
 By some disjointed logic of their own.
 I'm off to Athens—when your reason comes
 Send for me, if you will. Till then, farewell.

(*exit, U. E. R., angrily*)

MYR. Oh, this must be a dream, and I shall wake
 To happiness once more !

GAL. (*jumping at the idea*) A dream ! no doubt !
 We both are dreaming, and we dream the same,
 But by what sign, Myrine, can we tell
 Whether we dream or wake ?

MYR. There are some things
 Too terrible for truth, and this is one.

Enter PYGMALION, R. U. E., with the hind.

PYG. (*down c.*)—Why, what's the matter with Leucippe, girl ?
 I saw him leave the house, and mount his horse
 With every show of anger. What's amiss ?

MYR. A fearful thing has happened. He is mad,
 And he hath done a deed I da e not name.
 Did he say ought to thee before he left ?

PYG. Yes ; when I asked him what had angered him,
 He threw me this. (*showing hind*)

GAL. (*in extreme horror*)—His victim—take it hence !
 I cannot look at it.

MYR. Why what is this ?

GAL. The being he destroyed in very wantonness ;
 He robbed it of the life the gods had given.
 Oh ! take it hence, I dare not look on death !

(*PYGMALION throws him on chair, R.*)

MYR. Why, was this *all* he killed ?

GAL. (*astonished*) All !!! And enough !

MYR. Why, girl—thou must be mad ! Pygmalion,

She told me he had murdered somebody,
But knew not whom !

Pyg. (*in great agitation*) The girl will drive us mad !
Bid them prepare my horse—I'll bring him back.

(*Exit MYRINE, L.E.R., running*)

Gal. Have I done wrong ? Indeed, I did not know ;
Thou art not angry with me ?

Pyg. Yes, I am,
I'm more than angry with thee—not content
With publishing thine unmasked love for me,
Thou hast estranged Leucippe from his love
Through thine unwarrantable foolishness.

Enter MIMOS, U.E.R.

Mim. Sir, Chrysos and his lady are without.

Pyg. I cannot see them now. Stay—show them in.

(*Exit MIMOS*)

(*to GALATEA*) Go, wait in there. I'll join thee very soon.

(*Exit GALATEA, L.E.R.*)

Enter DAPHNE, U.E.R. ; PYGMALION goes to statue, L., and begins to work on it.

Daph. Where is Pygmalion ?

Pyg. Pygmalion's here.

Daph. We called upon you many months ago,
But you were not at home—so being here
We looked around us and we saw the stone
You keep so carefully behind that veil.

Pyg. That was a most outrageous liberty.

Daph. Sir ! do you know me ?

Pyg. You are Chrysos' wife.
Has Chrysos come with you ?

Daph. He waits without.
I am his herald to prepare you for
The honour he confers. Be civil, sir,
And he may buy that statue ; if he does
Your fortune's made !

Pyg. (*to MIMOS*) You'd better send him in. (*Exit MIMOS, R.*)

Enter CHRYSOS, U.E.R.

Chry. (*down R.C.*) Well—is the young man's mind prepared ?

Daph. It is ;
He seems quite calm. Give money for the stone,
I've heard that it is far beyond all price,
But run it down, abuse it ere you buy.

Chry. (*to PYGMALION*) Where is the statue that I saw last time ?

PYG. (*at a loss*) Sir, it's unfinished—it's a clumsy thing,
I am ashamed of it.

CHRY. It isn't good.

There's want of tone ; it's much too hard and thin ;
Then the half distances are very crude—
Oh—very crude indeed—then it lacks air,
And wind, and motion, massive light and shade ;
It's very roughly scumbled ; on my soul
The scumbling's damnable !

DAPH. (*aside to him*) Bethink yourself !
That's said of painting—this is sculpture !

CHRY. Eh ?

It's the same thing, the principle's the same ;
Now for its price. Let's see—what will it weigh ?

DAPH. A ton, or thereabouts.

CHRY. Suppose we say
A thousand drachmas ?

PYG. No, no, no, my lord,
The work is very crude and thin, and then
Remember, sir, the scumbling —

CHRY. Damnable !
But never mind, although the thing is poor,
'Twill serve to hold a candle in my hall.

PYG. Excuse me, sir, poor though that statue be,
I value it beyond all price.

CHRY. Pooh, pooh !
I give a thousand drachmas for a stone

Which in the rough would not fetch half that sum !

DAPH. Why bless my soul, young man, are you aware
We gave but fifteen hundred not long since
For an Apollo twice as big as that !

PYG. But pardon me, a sculptor does not test
The beauty of a figure by its bulk.

CHRY. Ah ! then she does.

DAPH. Young man, you'd best take care,
You are offending Chrysos ! (Exit, R.U.E.)

CHRY. And his wife. (going)

PYG. I cannot stay to enter into that.

Sir, once for all, the statue's not for sale.

(Exit, 2 door L.)

CHRY. Sir, once for all, I will not be denied ;

Confound it—if a patron of the arts

Is thus to be dictated to by art,

What comes of that art patron's patronage ?

Oh, upstart vanity of human kind !

Oh, pride of worms—oh, scholarship of fools !

Oh, ponderosity of atoms ! oh,

Substantiality of nothingness !

He must be taught a lesson—Where's the stone ?

(goes to pedestal and opens curtains)

It's gone ! (enter GALATEA, R.I.E., he stares at her in astonishment) Hallo ! What's this ?

GAL. Are you unwell ?

CHRY. Oh no—I fancied just at first—pooh, pooh !

Ridiculous. (aside) And yet it's very like !

(aloud) I know your face, haven't I seen you in

In—in— (puzzling himself)

GAL. In marble ? Very probably.

CHRY. (recovering himself) Oh, now I understand. Why this must be

Pygmalion's model ! Yes, of course it is.

A very bold-faced woman, I'll be bound.

These models always are. Her face, alas,

Is very fair ; her figure, too, is neat ;

But, notwithstanding, I will speak with her.

Come hither, maiden.

GAL. (who has been examining him in great wonder) Tell me, what are you ?

CHRY. What am I ?

GAL. Yes, I mean, are you a man ?

CHRY. Well, yes ; I'm told so.

GAL. Then believe them not,
They've been deceiving you.

CHRY. The deuce they have !

GAL. A man is very tall, and straight, and strong,
With big brave eyes, fair face, and tender voice.
I've seen one.

CHRY. Have you ?

GAL. Yes, you are no man.

CHRY. Does the young person take me for a woman ?

GAL. A woman ? No ; a woman's soft and weak,
And fair, and exquisitely beautiful.

I am a woman, you are not like me.

CHRY. The gods forbid that I should be like you,
And farm my features at so much an hour !

GAL. And yet I like you, for you make me laugh ;

You are so round and red, your eyes so small,

Your mouth so large, your face so seared with lines,

And then you are so little and so fat !

CHRY. (aside) This is a most extraordinary girl.

GAL. Oh, stay—I understand—Pygmalion's skill

Is the result of long experience.

The individual who modelled you

Was a beginner very probably ?

CHRY. (*puzzled*) No. I have seven elder brothers. Strange
That one so young should be so very bold. (*crosses L.*)

GAL. (*surprised*)—This is not boldness, it is innocence ;
Pygmalion says so, and he ought to know.

CHRY. No doubt, but I was not born yesterday. (*sits, L.*)

GAL. Indeed !—*I was.* (*he beckons her to sit beside him*)
How awkwardly you sit.

CHRY. I'm not aware that there is anything
Extraordinary in my sitting down.

The nature of the seated attitude

Does not leave scope for much variety.

GAL. I never saw Pygmalion sit like that.

CHRY. Don't he sit down like other men ?

GAL. Of course !

He always puts his arm around my waist.

CHRY. The deuce he does ! Artistic reprobate !

GAL. But you do not. Perhaps you don't know how ?

CHRY. Oh yes ; I do know how !

GAL. Well, do it then !

CHRY. It's a strange whim but I will humour her. (*does so*)

You're sure it's innocence ?

GAL. Of course it is.

I tell you I was born but yesterday.

CHRY. Who is your mother ?

GAL. Mother ! what is that ?

I never had one. I'm Pygmalion's child ;

Have people usually mothers ?

CHRY. Well

That is the rule.

GAL. But then Pygmalion

Is cleverer than most men.

CHRY. Yes, I've heard

That he has powers denied to other men,

And I'm beginning to believe it ! (*aside*)

Enter DAPHNÈ, U.E.R.

DAPH. Why

What's this? (*CHRYSOS quickly moves away from GALATEA*)

CHRY. My wife ?

DAPH. Can I believe my eyes ? (*GALATEA rises*)

CHRY. No !

DAPH. Who's this woman ! Why, how very like—

CHRY. Like what ?

DAPH. That statue that we wished to buy,

The self-same face, the self-same drapery,

In every detail it's identical.

Why, one would almost think Pygmalion,

By some strange means, had brought the thing to life,
So marvellous her likeness to that stone.

CHRY. (*aside*) A very good idea, and one that I
May well improve upon. It's rather rash,
But desperate ills need desperate remedies.
Now for a good one. Daphne, calm yourself,

(*crosses to her*)
You know the statue that we spoke of. Well,
The gods have worked a miracle on it
And it has come to life. Behold it here !

DAPH. Bah ! Do you think me mad ?

GAL. His tale is true.
I was a cold unfeeling block of stone,
Inanimate—insensible—until
Pygmalion, by the ardour of his prayers,
Kindled the spark of life within my frame
And made me what I am !

CHRY. (*aside to GALATEA*) That's very good ;
Go on and keep it up.

DAPH. You brazen girl,
I am his wife !

GAL. His wife ! (*to CHRYOS*) Then get you hence.
I may not love you when your wife is here.

DAPH. Why, what unknown audacity is this ?

CHRY. It's the audacity of innocence ;
Don't judge her by the rules that govern you,
She was born yesterday, and you were not !

Enter MIMOS, U.E.R.

MIM. My lord, Pygmalion's here.

CHRY. (*aside*) He'll ruin all.

DAPH. (*to MIMOS*) Who is this woman ?

CHRY. Why, I've told you, she—

DAPH. Stop, not a word ! I'll have it from his lips !

GAL. Why ask him when I tell you ?

DAPH. Hold your tongue !
(*to MIMOS*) Who is this woman ? If you tell a lie
I'll have you whipped.

MIM. Oh, I shall tell no lie !

That is a statue that has come to life.

CHRY. (*crosses and aside to MIMOS*) I'm very much obliged to
you. (*gives him money*)

Enter MYRINE, U.E.R.

MYR. What's this ?

Is anything the matter ?

DAPH. Certainly.

This woman—

MYR. Is a statue come to life.

CHRY. I'm very much obliged to you ! (crosses to her)

Enter PYGMALION, U.E.R.

PYG. Chrysos ? How now,
(down a.)

CHRY. The statue ! —

DAPH. Stop !

CHRY. Let me explain.
 The statue that I purchased —

DAPH. Let me speak.
 Chrysos — this girl, Myrine, and your slave,
 Have all agreed to tell me that she is —

PYG. The statue, Galatea, come to life ?
 Undoubtedly she is !

CHRY. It seems to me
 I'm very much obliged to every one ! (crosses to DAPHNE)

Enter CYNISCA, U.E.R.

CYN. Pygmalion, my love !

PYG. Cynisca here !

CYN. And even earlier than I hoped to be.

(aside) Why who are these ? (aloud) I beg your pardon,
 sir,

I thought my husband was alone.

DAPH. (maliciously) No doubt.

I also thought my husband was alone ;

We wives are too confiding.

CYN. (aside to PYGMALION) Who are these ?

PYG. Why, this is Chrysos, this is Daphne. They
 Have come —

DAPH. On very different errands, sir.

(to GALATEA) Chrysos has come to see this brazen girl ;
 I have come after Chrysos —

CHRY. As you keep

So strictly to the sequence of events

Add this — Pygmalion came after you !

CYN. Who is this lady ? (alluding to GALATEA) Why,
 impossible !

DAPH. Oh, not at all ! (goes up R. with CHYSOS)

CYN. (turning to pedestal) And yet the statue's gone !

PYG. Cynisca, miracles have taken place ;
 The gods have given Galatea life !

CYN. Oh, marvellous ! Is this indeed the form
 That my Pygmalion fashioned with his hands ?

(approaching GALATEA with great admiration)

PYG. Indeed it is.

CYN. Why, let me look at her. (*crosses to GALATEA*)

Yes, it's the same fair face—the same fair form ;
Clad in the same fair folds of drapery !

GAL. And dost thou know me then ?

CYN. Hear her ! she speaks !

Our Galatea speaks aloud ! know thee ?

Why, I have sat for hours, and watched thee grow ;

Sat—motionless as thou—wrapped in his work,

Save only that in very ecstasy

I hurried ever and anon to kiss

The glorious hands that made thee all thou art !

Come—let me kiss thee with a sister's love. (*kisses her*)

See, she can kiss !

DAPH. (R.) Yes, I'll be bound she can !

CYN. Why, my Pygmalion, where is the joy

That ought to animate that face of thine,

Now that the gods have crowned thy wondrous skill.

CHRY. (*who has crossed behind to PYGMALION*) Stick to our
story ; bold faced though she be,

(*alluding to GALATEA*)

She's very young, and may perhaps repent ;

It's terrible to have to tell a lie,

But if it must be told—why, tell it well !

(*goes up R. and sits*)

CYN. (*getting angry*) I see it all. I have returned too soon.

DAPH. (R-) No, I'm afraid you have returned too late ;

Cynisca, never leave that man again,

Or leave him altogether !

CYN. (*astonished*) Why, what's this ?

DAPH. Our husbands don't deserve such wives as we,

I'll set you an example !

(*going*)

CHRY. (*calmly*) Well, my dear,

I've no objection to your leaving me ;

I've brought it on myself.

DAPH. Then I'll go home,

And bolt the doors, and leave you—

Where ?

DAPH. Outside !

(*Exit, U.E.R. CHYSOS, after a pause, follows her*)

CYN. (*to PYGMALION*) Hast thou been false to all I said to thee
Before I left ?

GAL. (R.) Oh, madam, bear with him,
Judge him not hastily ; in every word,

In every thought he has obeyed thy wish.
 Thou badst him speak to me as unto thee ;
 And he and I have sat as lovingly
 As if thou hadst been present to behold
 How faithfully thy wishes were obeyed !

(crosses to PYGMALION)

CYN. (R.) Pygmalion ! What is this ?

PYG. (L., to GALATEA) Go, get thee hence,
 Thou shouldst not see the fearful consequence
 That must attend those heedless words of thine !

GAL. (c.) Judge him not hastily, he's not like this
 When he and I are sitting here alone.

He has two voices and two faces, madam,
 One for the world, and one for him and me !

CYN. (with suppressed passion, crosses to PYGMALION) Thy
 wife against thine eyes ! Those are the stakes !
 Well, thou hast played thy game, and thou hast lost.

PYG. Cynisca, hear me ! In a cursed hour

I prayed for power to give that statue life.
 My impious prayer aroused the outraged gods,
 They are my judges, leave me in their hands.
 I have been false to them, but not to thee !
 Spare me !

CYN. Oh, pitiful adventurer !
 He dares to lose but does not dare to pay.
 Come, be a man ! See, I am brave enough
 And I have more to bear than thou ! Behold !
 I am alone, thou hast thy statue bride !
 Oh, Artemis, my mistress, hear me now
 Fre I remember how I love that man,
 And in that memory forget my shame.
 If he in deed or thought hath been untrue,
 Be just and let him pay the penalty !

PYGMALION with an exclamation covers his eyes with his hands.

GAL. Cynisca, pity him ! (crosses to her and kneels)

CYN. I know no pity, woman ; for the act
 That thawed thee into flesh has hardened me
 Into the cursed stone from which thou cam'st.
 We have changed places ; from this moment forth
 Be thou the wife and I the senseless stone !

(thrusts GALATEA from her)

END OF ACT II.

QUICK DROP.

ACT III.

SCENE.—*Same as Acts I. and II. See curtains to pedestal open.*

Enter DAPHNE, U.E.R.

DAPH. It seems Pygmalion has the fearful gift
Of bringing stone to life. I'll question him
And ascertain how far that power extends.

Enter MYRINE, I.E.L., weeping.

Myrine—and in tears! Why, what's amiss?

MYR. Oh, we were all so happy yesterday,
And now, within twelve miserable hours,
A blight has fallen upon all of us.

Pygmalion is blind as death itself—
Cynisca leaves his home this very day—
And my Leucippe hath deserte^t me!

I shall go mad with all this weight of grief!

DAPH. All this is Galatea's work?

MYR. Yes, all.

DAPH. But can't you stop her? Shut the creature up!
Dispose of her, or break her? Won't she chip?

MYR. No, I'm afraid not.

DAPH. Ah, were I his wife,
I'd spoil her beauty! There'd be little chance
Of finding him and her alone again!

MYR. There's little need to take precautions now,
For he, alas, is blind.

DAPH. Blind! What of that?
Man has five senses; if he loses one,
The vital energy on which it fed
Goes to intensify the other four.
He had five arrows in his quiver; well,
He has shot one away, and four remain.
My dear, an enemy is not disarmed
Because he's lost one arrow out of five!

MYR. The punishment he undergoes might well
Content his wife!

DAPH. A happy woman that!

MYR. Cynisca happy?

DAPH. To be sure she is;
Pygmalion's wronged her, and she's punished him.
What more could woman want?

Enter CYNISCA, 2nd door, L.

CYN. (coming forward) What more? Why, this!
The power to tame my tongue to speak the words
That would restore him to his former self!
The power to quell the fierce, unruly soul
That battles with my miserable heart!

The power to say, "Oh, my Pygmalion,
 "My love is thine to hold or cast away,
 "Do with it as thou wilt ; it cannot die !"
 I'd barter half my miserable life
 For power to say these few true words to him !

MYR. Why, then there's hope for him !

CYN. There's none indeed !

This day I'll leave his home and hide away
 Where I can brood upon my shame. I'll fan
 The smouldering fire of jealousy until
 It bursts into an all-devouring flame,
 And pray that I may perish in its glow ! (*crosses, L.*)

DAPH. That's bravely said, Cynisca ! Never fear ;
 Pygmalion will give thee wherewithal
 To nurture it.

CYN. (*passionately, crosses to c.*) I need not wherewithal !
 I carry wherewithal within my heart !
 Oh, I can conjure up the scene at will
 When he and she sit lovingly alone.
 I know too well the devilish art he works,
 And how his guilty passion shapes itself.
 I follow him through every twist and turn
 By which he wormed himself into *my* heart ;
 I hear him breathing to the guilty girl
 The fond familiar nothings of *our* love ;
 I hear him whispering into *her* ear
 The tenderness that he rehearsed on me.
 I follow him through all his well-known moods—
 Now fierce and passionate, now fanciful,
 And ever tuning his accursed tongue
 To coincide in with the passion at her heart.
 Oh, never fear that I shall starve the flame !
 When jealousy takes shelter in *my* heart,
 It does not die for lack of sustenance ! (*crosses, R.*)

DAPH. Come to my home, and thou shalt feed it there ;
 We'll play at widows, and we'll pass our time
 Railing against the perfidy of man.

CYN. But Chrysos ?—

DAPH. Chrysos ? Oh, you won't see him.

CYN. How so ?

DAPH. How so ? I've turned him out of doors !
 Why, does the girl consider jealousy
Her unassailable prerogative ?
 Thou hast thy vengeance on Pygmalion—
 He can no longer feast upon *thy* face .
 Well, Chrysos can no longer feast on mine !

I can't put out his eyes, I wish I could ;
But I can shut them out, and that I've done.

CYN. I thank you, madam, and I'll go with you. (*goes up*)

MYR. No, no ; thou shalt not leave Pygmalion ; (*crosses to CYNISCA*)

He will not live if thou desertest him.

Add no'ning to his pain—this second blow
Might well complete the work thou hast begun !

CYN. Nay, let me go—I must not see his face ;

For if I look on him I may relent.

Detain me not, Myrine—fare thee well !

(*Exit; U.E.R.; MYRINE follows her*)

DAPH. Well, there'll be pretty scenes in Athens now
That statues may be vivified at will.

(*CHRYSSOS enters, U.E.R., unobserved*)

Why, I have daughters—all of them of age—
What chance is there for plain young women, now
That every man may take a block of stone
And carve a family to suit his tastes ?

CHRY. If every woman were a Daphne, man
Would never care to look on sculptured stone !
(*sentimentally*) Oh, Daphne !

DAPH. Monster—get you hence, away !
I'll hold no converse with you, get you gone.

(*aside*) If I'd Cynisca's tongue I'd wither him !

(*imitating CYNISCA*) "Oh, I can conjure up the scene
at will,

"Where you and she sit lovingly alone !

"Oh, never fear that I shall starve the flame !

"When jealousy takes shelter in my heart,

"It does not die for lack of sustenance !"

CHRY. I'm sure of that ! your hospitality
Is world-renowned. Extend it, love, to me !
Oh, take me home again !

DAPH. Home ! no, not I !

Why, I've a gallery of goddesses,

Fifty at least—half dressed bacchantes, too—

Dryads and water nymphs of every kind ;

Suppose I find, when I go home to-day,

That they've all taken it into their heads

To come to life—what would become of them,

Or me, with Chrysos in the house ? No—no.

They're bad enough in marble—but in flesh !!!

I'll sell the bold-faced hussies one and all,

But till I've sold them Chrysos stops outside !

CHRY. What have I done ?

DAPH. What have you not done, sir.

CHRY. I cannot tell you—it would take too long !

DAPH. I saw you sitting with that marble minx,

Your arm pressed lovingly around her waist.

Explain that, Chrysos.

CHRY. It explains itself :

I am a patron of the arts, my dear,

And I am very fond of statuary.

DAPH. Bah—I've artistic tastes as well as you,

But still, you never saw me sitting with

My arms around a stone Apollo's waist !

As for this "statue"—could I see her now,

I'd test your taste for fragments !

CHRY. Spare the girl,

She's very young and very innocent,

She claims your pity.

DAPH. Does she ?

CHRY. Yes, she does.

If I saw Daphne sitting with her arm

Round an Apollo, I should pity him.

(putting his arm around her waist)

DAPH. (relenting) Would you ?

CHRY. I should, upon my word, I should.

DAPH. Well, Chrysos, thou art pardoned. (embraces him)

After all

The circumstances were exceptional.

CHRY. (aside) Unhappily, thy were !

DAPH. Come home, but mind

I'll sell my gallery of goddesses ;

No good can come of animating stone. (goes up, R. C.)

CHRY. Oh, pardon me—why every soul on earth

Sprang from the stones Deucalion threw behind.

(goes up and looks at statue, R.)

DAPH. But then Deucalion only threw the stones,

He left it to the gods to fashion them.

CHRY. (aside—looking at her) And we who've seen the work
the gods turned out,

Would rather leave it to Pygmalion !

DAPH. (takes CHYRSOS' arm, who is looking at a statue of Venus)

Come along, do.

(Exeunt, U. E. R.)

Enter MYRINE, I. E. L., in great distress.

MYR. Pygmalion's heard that he must lose his wife,

And swears, by all the gods that reign above,

He will not live if she deserts him now !

What—what is to be done !

Enter GALATEA, I. E. R.

GAL. Myrine here !

Where is Pygmalion ?

MYR. Oh, wretched girl !

Art thou not satisfied with all the ill

Thy heedlessness has worked, that thou art come
To gaze upon thy victim's misery ?

Well, thou hast come in time !

GAL. What dost thou mean ?

MYR. Why, this is what I mean—he will not live

Now that Cynisca has deserted him.

O, girl, his blood will be upon thy head !

GAL. Pygmalion will not live ? Pygmalion die ?

And I, alas, the miserable cause !

Oh, what is to be done ?

MYR. I do not know.

And yet there is one chance, but one alone ;

I'll see Cynisca, and prevail on her

To meet Pygmalion but once again.

GAL. (wildly) But should she come too late ? He may
not live

Till she returns.

MYR. (as struck by a sudden thought) I'll send him now
to thee,

And tell him that his wife awaits him here.

He'll take thee for Cynisca ; when he speaks

Answer thou him as if thou wast his wife.

GAL. Yes, yes, I understand.

MYR. Then I'll begone,
The gods assist thee in this artifice !

(*Exit MYRINE, 2 D. L.*)

GAL. The gods will help me for the gods are good.

(*kneels, o.*)

Oh, Heaven, in this great grief I turn to thee,
Teach me to speak to him, as, ere I lived,
Cynisca spake to him. Oh, let my voice,
Be to Pygmalion as Cynisca's voice,
And he will live—for her and not for me—
Yet he will live. I am the fountain head.

(*Enter PYGMALION, 2 L. D., unobserved, led in by MYRINE*)

Of all the horrors that surround him now,
And it is fit that I should suffer this ;
Grant this, my first appeal—I do not ask
Pygmalion's love ; I ask Pygmalion's life.

PYGMALION utters an exclamation of joy. She rushes to him, and seizes his hand.

Pygmalion!

PYG. I have no words in which
To tell the joy with which I heard that prayer.
Come to thine arms, my dearly loved !
And teach me once again how much I risked
In risking such a heaven-sent love as thine !

GAL. (believing that he refers to her) Pygmalion ! my love !
Pygmalion !

Once more those words ! again ! say them again !
Tell me that thou forgivest me the ill
That I unwittingly have worked on thee !

PYG. Forgive thee ? Who, my wife, I did not dare
To ask thy pardon, and thou askest mine
The compact with thy mistress Artemis
Gave thee a heaven-sent right to punish me,
I've learnt to take whate'er the gods may send.

GALATEA, at first delighted, learns in the course of this speech that PYGMALION takes her for CYNISCA, and expresses extreme horror.

GAL. (with an effort) But then, this woman, Galatea——

PYG. Well ?

GAL. Thy love for her is dead ?

PYG. I had no love.

GAL. Thou hadst no love ?

PYG. No love. At first, in truth,
In mad amazement at the miracle
That crowned my handiwork, and brought to life
The fair creation of my sculptor's skill,
I yielded to her god-sent influence,
For I had worshipped her before she lived
Because she called Cynisca's face to me ;
But when she lived—that love died—word by word.

GAL. That is well said ; thou dost not love her then ?
She is no more to thee than senseless stone ?

PYG. Speak not of her, Cynisca, for I swear,
The unhewn marble of Pentelicus
Hath charms for me, which she, in all her glow
Of womanly perfection, could not match.

GAL. I'm very glad to hear that this is so.

Thou art forgiven ! (kisses his forehead)

PYG. Thou hast pardoned me,
And though the law of Artemis declared
Thy pardon should restore to me the light
Thine anger took away, I would be blind,

I would not have mine eyes lest they should rest
On her who caused me all this bitterness !

GAL. Indeed, Pygmalion—'twere better thus—
If thou couldst look on Galatea now,
Thy love for her perchance might come again.

Pyg. No, no.

GAL. They say that she endureth pains
That mock the power of words.

Pyg. It should be so.

GAL. Hast thou no pity for her ?

CYNISCA enters unobserved, R. U. E.

Pyg. No, not I.

The ill that she hath worked on thee—on me—
And on Myrine—surely were enough
To make us curse the hour that gave her life.
She is not fit to live upon this world !

GAL. (bitterly) Upon this worthy world, thou sayest well.
The woman shall be seen of thee no more.

(takes CYNISCA's hand and leads her to PYGMALION)
What wouldst thou with her now ? Thou hast thy wife !

She substitutes CYNISCA in her place, and exit U. E. R.,
weeping. CYNISCA takes him to her arms and kisses
him ; he recovers his sight.

Pyg. Cynisca ! see ! the light of day is mine !
Once more I look upon thy well loved face !

Enter MYRINE and LEUCIPPE, U. E. R.

Leu. Pygn alion ! Thou hast thine eyes again !
Come—this is happiness indeed !

Pyg. And thou ?
Myrine has recalled thee ?

Leu. No, I came,
But more in sorrow than in penitence ;
For I've a hardened and a blood-stained heart.
I thought she would denounce me to the law,
But time, I found, had worked a wondrous change ;
The very girl, who half-a-day ago
Had cursed me for a ruthless murderer,
Not only pardoned me my infamy,
But absolutely hugged me with delight,
When she, with hungry and unpitying eyes,
Beheld my victim—at the kitchen fire !
The little cannibal !

Enter GALATEA, U. E. R., down C.

Myr. (after a pause) Pygmalion !
See—Galatea's here ! (GALATEA kneels to PYGMALION)

PYG. Away from me,
 Woman or statue ! Thou the only blight
 That ever fell upon my love—begone,

(she covers her eyes, CYNISCA comforts her)

For thou hast been the curse of all who came
 Within the compass of thy waywardness !

CYN. No, no—recall those words, Pygmalion,
 Thou knowest not all.

GAL. (rising and backing up stage) Nay, let me go from him;
 That curse, his curse still ringing in mine ears,
 For life is bitterer to me than death.

(she mounts the steps of pedestal)

Farewell, Pygmalion—I am not fit
 To live upon this world—this worthy world.

(curtains begin to close slowly around GALATEA)

Farewell, Pygmalion. Farewell—farewell !

(the curtains conceal her)

CYN. (angrily) Thou art unjust to her as I to thee !
 Hers was the voice that pardoned thee—not mine.
 I knew no pity till she taught it me.
 I heard the words she spoke, and little thought
 That they would find an echo in my heart ;
 But so it was. I took them for mine own,
 And asking for thy pardon, pardoned thee !

PYG. (amazed) Cynisca ! Is this so ?

CYN. In truth it is !

GAL. (behind curtain) Farewell, Pygmalion ! Farewell—
 farewell !

PYGMALION rushes to the veil and tears it away, discovering
 GALATEA as a statue on the pedestal, as in Act I.

(Soft Music. Slow Curtain.)

THE END.



PROSCENIUM AND DROP SCENE.

PROSCENIUM.—A most effective Proscenium can be formed by utilizing the paper made for this purpose. Three pieces of wood are merely required, cut according to this design, and covered with the paper, the proscenium having a depth of eight feet, and the side panels, in gold frames, with Shakespeare's "Civility" in the center.

Price, 5 feet paper, \$1.15 Blue, size 21 inches by 20 inches, per sheet, 25 c.s.

Or, in gold 12 feet long, per sheet, 25 c.s., making \$1.50.

Medallion, 18" across diameter, 50 c.s.

DROP SCENE.—The picture shown above is an illustration of the scene. It consists of two pieces of paper which are to be pasted in the manner shown, and then the top piece is to be fastened to the drop curtain. Size 6½ feet wide by 5 feet high.

DOORS.—These consist of three sheets of paper each, and can be made in any opening required, 1 foot wide by 7 feet by 5 feet. Price, complete, \$1.50.

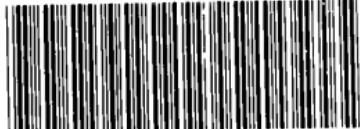
WINDOW.—This is a regular window formed with two sheets of paper, which are to be pasted up and down. The illustration of the window is illustrative, 1 foot, 8 feet by 4½ feet. Price, 50 c.s.

FRENCH WINDOW.—Consisting of four sheets of paper, which are to be pasted up and down containing four decorative, ornamental frosted glass panes, 12 inches square, glass around the 6 feet high, 4 feet wide. Price \$1.50.

FIREPLACE.—This is made with two sheets of paper. The front of the fireplace should not be repared after paper is in being, cover it at once, and paste it on. For many farces wherein a character has to climb upon him, this is a necessary article where a fireplace is indispensable. By purchasing a door, a chimney, and fireplace, an ornamental room scene will easily be constructed with the addition of a few chairs, a sofa, 5 feet by 4, 4 feet by 3, 4 feet by 2, 4 feet by 1. Price, complete, \$1.40.

FRE

LIBRARY OF CONGRESS



0 014 491 061 8

0 014 491 061 8	
April Folly	Playmates
At Sixes and Sevens	Prompter's
Barbara	Postscript
Baron - Wager	Progress
Betsy	Punch
How Bells	Ruined By Drunks
Blow-b by Promise	Railway Adventure
Breaking the Ice	Row in the House
Brothers The	Sample vs. Pattern
Bubbles	Saved
By Special Request	Second Thoughts
Cas for Aviation	Senior Wangles
Chalk and Cheese	Sins of the Fathers
Charity	Suspense Teleogram
Common Statues All Cases	Sour Grapes
Confederate Spy	Spur of the Moon at
Compromised	Steeple Jack
Crizel	Step Sister
Crossed Love	Sunny Side
Damned-Heads	Sunset
Dmitry's Desecra	Sunshine
Dreams	Taken by Storm
Duchess of Bayswater & Co	Tears Idle Tears
Duty	That Dreadful Doctor
Engaged	The Nightingale
Equals	Thorough Base
False Shaw	Through the Fire
Fennel	Tom Punch
First Mate	True Colors
For the Old Love's Sake	Two Pros
Garden Party	Whic
Garrick Musketeer	Why Were a W
Georgie Smith	Woman's Wrongs
Gentle Virtuous Bo	Written in Sand
Get to Adaa	Yellow Roses
Home	Yeoman's Service
Lim's	

GUIDE TO SELECTING PLAYS.

Price 25 Cents.

ARTICLES NEEDED BY AMATEURS.

NEW CATALOGUE SENT FREE.

T. H. FRENCH

28 West 23d St., New York.